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from travelers' stories of Africa or the East. The shepherds, indeed, are so real in type and attitude that losing sight of the holy character of the subject, one feels that curiosity of the extraordinary happening of a visit of kings to their neighborhood brings them hither. They are merely on-lookers. There is a fire beneath the window within the court and one warms his hand over it. The other has an *houlette*, the attribute of French and Netherlandish shepherds still in use in certain localities for the purpose of digging up clods of earth which are thrown before straying sheep to bring them back to the flock.

It is a pleasant task to describe the landscape. It is spring and the country is pale green. A winding road is at the right beyond a field by a little river where crows gather about the skeleton of a horse. The river is crossed by an arched bridge and on it shaded by willow trees walk two lovers, a dog following them. A meadow is in the center. A shepherd sleeps under a tree, his sheep grazing near and a sheep dog curled up beside him. Two peasants are awkwardly dancing on the grass, and two others walk side by side, their heads close together in the earnestness of their talk. The retinues of the kings wait in the open country. Heralds from one party stationed in a hollow between two fields hail the emissaries of another as they ride along the road with their dogs. The third company is farther away on the summit of a hill. All are gaily dressed and carry spears or banners and ride gallant horses.

Far away at the left is Jerusalem, a populous city with a great minster, tall churches, and countless houses with gabled roofs, surrounded by a wall with gates and turrets. In the other direction is a lake with two castles on its shores. Ridges of distant hills show one beyond another up to the horizon, and the sky, a luminous haze near the earth, merges into blue above with suggestions of faint clouds. High up is the star "which had gone before them, till it came and stood over where the young child was."

It is a picture to linger over, for its entertainments are various and of different

sorts which require leisure and sympathy. A vision of the old world is in it. The artist is revealed as one with the fresh outlook of a child, who delights in all the animate things about him and at the same time lives an imaginative life apart fed by romance and the spirit of adventure. He has reconstructed a hackneyed story with capricious but convincing logic. And yet these traits, characteristic of youth, are disclosed by means of a craftsmanship that shows thorough schooling in the profound resources of a great tradition of painting. B. B.

GRECO-BUDDHIST SCULPTURE

SO few opportunities have been afforded in this country for the study of Greco-Buddhist sculpture, that the collection of such works exhibited this month in the Room of Recent Accessions should properly receive more notice than is now possible. It is hoped, however, that in the immediate future, the following preliminary statement will be supplemented by a more extended publication of the pieces which constitute this important collection.

The terms Greco-Buddhist or school of Gandhara, as used in Indian archaeology, are interchangeable. They describe a class of ancient Indian sculptures, found principally in the northwest of India, the ancient Gandhara, which may be dated approximately in the first two centuries of our era. The peculiar character of these sculptures is perhaps best indicated by the term Greco-Buddhist, rather than by the territorial designation, since the influence of late Greek art is manifest, although to a varying extent, in the mode of representation and in much of the ornament, while the subject matter, on the whole, is largely Buddhist. One might say, to quote Dr. Foucher, whose authoritative work on these sculptures can not be too highly praised, that this Greco-Buddhist school is a new page in the history of Greek art, but that the meaning of the page is clear only to one who reads Sanskrit.

How did it happen that Greek art came to influence the development of sculpture

in far distant India, and spreading eastward passed from India into China and Japan? As Professor Fenollosa writes in his *Epochs of Chinese and Japanese Art* (I, p. 73), "It seems strange at first sight to think that Greek art has really conquered a second and greater continent in the East, as it has manifestly dominated Europe in the West. It will be news to many that such a potent factor in what they have always regarded as the romantic art of Japan should be that very classic spirit which they boast as its opposite. So potent indeed is the classic spirit that in time it has spread to the bourns of the ultimate oceans, and, in fact, encircled the earth. A full account of its slow passage northeastward across the continent of Asia will, some day, fill a most romantic chapter of Art History."

In the first place it must be remembered that the Greek art to which reference is made, is not that of the great period of classical art, but of the late Hellenistic age when art had become largely modified by Oriental traditions. The Greek art which spread into India was probably, as Professor Fenollosa says, "a native Ionian form that already had found independent, if lower development, among the cities of Asia Minor." And when Greek monarchs, following the conquests of Alexander the Great, ruled as far east as India, this art was given countenance, made official as it were. In India the chief focus of this Hellenizing influence was located in that part of the country which may be described in general terms as the Northwestern Frontier. This includes the ancient kingdom of Gandhara, the modern Peshawar, situated at the natural entrance into India through the great barrier walls of the Himalayas.

This eclectic tendency in Indian art had an earlier manifestation in the sculptures of the oldest school of Indian art, in which, however, the earliest existing monuments do not go back much further than the middle of the third century B. C. Although indigenous elements predominate in the art of this period, to which may be given the name of the Emperor Asoka (273-232 B. C.), the Constantine the Great

of Buddhism, distinguishing the later period of this school which extends to about 100 A. D. as Post-Asokan, at the same time there are indications of influences derived from ancient Persian art—witness, for example, the Indo-Persian column—and from Asiatic Hellenistic art. Greek elements may consequently be found in Indian sculptures earlier than those of Gandhara, but it is only in this later school that Hellenistic art becomes the dominating, active influence to the force of which the evident classicism of not a few pieces in the present collection bears ample witness. The sculptures of this school are furthermore distinguished from the earlier Indian monuments by their important contribution to the iconography of Buddhism. The familiar type of Buddha is created and conventions established for the representation of the scenes in his life in which he himself should figure, a matter treated with singular reticence in the sculptures of the earlier period. It would be entertaining in this respect to compare Greco-Buddhist art with early Christian in its later aspect, but enough has been said by way of introduction to show something of the interest which these Gandhara sculptures have for the art historian.

The thirty-three pieces now on exhibition in the Accessions Room were acquired by the Museum from Col. M. C. Cooke-Collis, who formed the collection during some fifteen or more years while quartered near Peshawar, the site of ancient Gandhara. Unfortunately no record was kept of the actual sites in which these pieces were discovered, but this is true of most of the sculptures known and is one of the stumbling blocks in the path of the archaeologist who attempts the study of early Indian art.

The sculptures are all in the nature of reliefs, some in the form of panels used to ornament small shrines, stelae, and other structures, and others seated or standing figures in such high relief that they approximate work in the round, although the flat backs indicate that they were to be placed against a wall. Unless otherwise specified, the pieces described below are

executed in a blue clay-slate sometimes described as micaceous shist. Several of the reliefs, however, are of soapstone, and others of a coarse variety of stucco. Three of the four pieces in this latter class are heads of Buddha. They appear to have been cast in moulds and the hollow mask filled in with rough mortar. An interesting feature of these stucco pieces is the traces of painting which remain upon them. It has been thought that these stucco heads made in moulds were probably attached to reliefs in which the less difficult parts of the figures were modeled by hand in place on the wall.

Coming now to a description of the sculptures, there may be first mentioned six heads, fragments from wall-statues of Buddha, ranging in size from about half life to miniature size. Three of these are in stucco. The facial type is derived obviously enough from classical art, but in the translation there has crept in something of the purely native idiom which gives to these representations of Sakyamuni an exotic spirituality that transforms the borrowed Hellenism into an original achievement. In connection with these may be studied the head of a Bod-

hisattva,¹ nearly life-size, in which the ornate head-dress recalls the tradition of Guatama Buddha as a young prince. In

another, a smaller piece, we have the face only, split from the head, of a Bodhisattva. The head of a woman wearing a fillet, about a third life-size, may be grouped with these.

The four standing figures of Bodhisattvas constitute an important group of the collection. Three of these are comparatively large in size. In one instance the Bodhisattva is standing on a pedestal ornamented with a relief figuring two persons worshipping Buddha's alms-bowl. A second standing figure holding a small ointment vase in the left hand may perhaps be interpreted as representing Maitreya. The facial type, it will be noted, is like that of Buddha. However, the rich decoration of the head-dress, the necklaces, and other ornaments separate this class of figure distinctly from the Buddha type.

Among the larger pieces in the collection is a Bodhisattva

seated in meditation holding a lotos. The shell-shaped ornament of the head-dress is particularly well preserved. An-

¹Bodhisattvas may be defined briefly as "saints destined to become Buddhas."



BODHISATTVA, GRECO-BUDDHIST

other seated figure of a Bodhisattva, but in miniature, occurs in stucco. With these may be grouped a fragment representing a seated figure, the body turned at the waist and the hands folded as if in adoration, probably from a relief representing the worship of Buddha. Another fragment may also be mentioned here; it is the torso of a woman holding a small drum; nearby may be seen the feet of a second figure. This fragment is from a relief, possibly representing one of the scenes preceding the Great Renunciation; Guatama Buddha is reclining entertained by female musicians.

One of the most important pieces of the collection archaeologically is a fragment of a statue, a right hand evidently from an unusually large statue of Buddha, since the hand is considerably more than life-size. The most interesting feature, however, of this piece lies in the webbing which connects the fingers. One would be inclined to accept this as a technical device to strengthen the separated fingers were it not that such webbing is numbered among the traditional marks of Buddha. It is probable, however, that the webbed fingers as an attribute of Buddha had their origin in some such technical necessity.

We come now to a group of panels probably used for the ornamentation of small shrines and similar structures. Three reliefs may be instanced as affording very evident indications of classical influence. Two of these, triangular panels in soapstone, presumably by the same hand, represent Tritons; the third, also in soapstone, represents six marine deities holding paddles, and in one instance a dolphin, in their hands. The engaged column at the left of this last relief may be noted as a good instance of the Corinthian column as it was used by the Indian sculptors. A similar relief is in the British Museum. In contrast to these three pieces may be noted a

curved relief, probably from the drum of a small stupa or shrine, of three Buddhas seated in meditation, separated by conventionalized trees; and a relief with six figures of dancers, musicians, etc. Another piece, representing two Buddhas seated under arches flanked by the so-called Indo-Persian engaged columns, is interesting for this use of an earlier architectural motive.

Two reliefs with representations of Brahmans may be mentioned together; in one an ascetic Brahman is led to an open gate or doorway by a youthful disciple or student; in the other, four Brahmans holding little water-jars are variously posed. This last piece is curved and would appear to have ornamented the drum of a small stupa. In the two following reliefs we have scenes of worship; in one instance, Buddha, seated on a throne under a tree, worshiped by four disciples or adorers, and in the other, the worship of a Bodhisattva, who is seated in meditation with an adoring figure on either side. There are indications that this last piece served as a pedestal for a standing figure. A fragment of another relief represents a seated female figure and two Amazon guards, the latter separated by Corinthian columns. Concluding this brief descriptive list are three small panels, each with the head of a man figured in low relief, and lastly, a large upright panel from a shrine or stela with two series of superimposed compartments, one containing single figures in each compartment, and the other, groups of two. The figures are all turned to the right and are probably represented in the sense of worshipers. It has been impossible in this summary review to describe the interesting variety of decorative motives with which many of the pieces are enriched. The student of ornament, however, will find in these sculptures material worthy of his careful observation.

J. B.